

signature ticks

IRON MAIDEN

POWERSLAVE

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FOREWORD

Probably the best way to learn a particular style of art is to study the works of the masters. Beethoven spent years analyzing the works of J.S. Bach. Jazz genius John Coltrane “paid his dues,” sitting in a Manhattan apartment trying to cop solos from Lester Young and Charlie Parker records. Even Jimi Hendrix spent his youth listening to B.B. King play the blues. If you want to learn the art of heavy metal, you should study a group such as Iron Maiden.

I have analyzed the group’s 1984 album “Powerslave.” Studying such an album as this can be extremely beneficial to the aspiring heavy metal guitarist. I have pointed out the “ingredients” of each tune, from the most basic and obvious to the more refined and subtle.

Since this book contains only selected excerpts from the album, I strongly suggest that you pick up the “Hal Leonard Recorded Versions” transcription book. Superbly done by Wolf Marshall, the book contains complete, accurate transcriptions (including tablature notation) of the albums “Powerslave” and “Somewhere In Time.” It is an excellent book for sight-reading practice, and it is a necessary part of this study. I have done my analysis of each tune based on Wolf’s transcriptions, particularly in regard to the way I refer to the different sections of each tune. I used the alphabetical labels given to each verse, chorus, etc. as labeled by Wolf.

The major emphasis in this book is on how the group arranges its material. The ability of these musicians to read and write music has helped them to progress into a polished, formidable band. I believe that taking the time to study music formally will make anyone a more effective musician and composer, regardless of style!

At the end of each song analysis I have included a diagram of the song’s form, pointing out each section’s name, length and key. These diagrams should be very helpful in giving you some insight into song structure and design.

This book also comes with a one hour recording that is meant to complement your study. PLEASE don’t bypass the book and just listen to the audio because you’ll miss a lot of important information. The recording is meant for you to hear certain licks in isolation and at different tempos. It is also a medium for me to communicate subtle points that might not come across in print.

I hope this study provides you with deep insight into and understanding of this very creative and expressive art.

INTRODUCTION

Iron Maiden is a step above most heavy metal groups. Their music is sophisticated, clever, and tight. Every tune I encountered in this project was a polished arrangement. Though I've never met Steve, Adrian, Bruce, Dave or Nicko, I am convinced that they are all accomplished musicians who have taken the time to study the disciplines of their respective instruments, as well as music theory and composition.

EMPHASIS ON ARRANGING

One of the signatures of Iron Maiden's sound is their tastefully arranged ensemble that features two, three, and sometimes four harmonized lead guitars. One particularly effective concept they employ is to have Adrian and Dave take solos back to back, followed by a harmonized interlude section that has them "joining forces" in a soaring lead guitar duet. A good example of this compositional technique is in the title track, "Powerslave."

EMPHASIS ON RHYTHM

Another distinguishing element of the group's sound is their rhythmic precision. The tune "Aces High" exemplifies this precision. Listen how Steve and Nicko make those kicks on the introduction and verse sections. They are so tight that they sound as if their brains were "midi-ed" together! In the interlude section of "Flash of the Blade," Adrian and Dave blend so well that they produce a sound that is like that created by an electronic harmonizer, except that they're playing in diatonic thirds (electronic harmonizers can only generate parallel intervals).

EMPHASIS ON TEXTURE

Another superior feature of Iron Maiden's music is their thoughtful approach to orchestral texture. Many of their arrangements contain a variety of textures. Listen to the contrast in "Aces High" between the harmonized lead guitars in the introduction and the meaty mid-range fifth chords during the verse. Later in the same tune there is another major change in texture, going from the busy pre-chorus guitar riff to the whole note chords at the chorus. The key is to have frequent contrasts in texture. Even the meanest sounding groove can become boring after 32 bars!

In "Losfer Words," notice how surprising and refreshing the change is at the transition from the third theme (steady eighth notes triplets) to the fourth theme (half notes and quarter note triplets). This contrast is even more apparent because of the change of key (E aeolian to Eb lydian).

EMPHASIS ON UNORTHODOX HARMONY

One last distinguishing feature I will mention here is the group's unorthodox approach to harmony. When I say unorthodox, I don't necessarily mean unorthodox in relation to the language of music and harmony in general. What I mean is that their harmony is at times unorthodox in relation to the harmonic vocabulary of heavy metal. Listen to the suspenseful "eastern" harmony at the pre-chorus of "Powerslave." And how about that whole quiet, mysterious middle section in "Rime of the Ancient Mariner." It sounds more like late 19th century impressionism than heavy metal to me! This tune, which we will explore in detail later on, is an example of the boys at the height of their creative powers.

ACES HIGH

Words and Music by STEVE HARRIS

This tune starts out with a punchy introduction that features both guitars playing a harmonized lick in thirds. The bass and drums punctuate the phrase with tight, crisp kicks. Notice the upbeats in the melody in measure two.

Heavy Rock ♩ = ca 160

A Intro

Bass: (♩) $F^{\sharp}m$

1st time

Guitar I *f* P. M. (1st time)

Guitar II *f* P. M. (1st time)

This is an example of the use of syncopation. Syncopated rhythms and melodies make music exciting. After this sixteen bar introduction, there is a brief pause (in classical music this is called a fermata), and then a second introduction in a new tempo and key (letter B).

B Faster ♩ = 252

Am *F* *G* 4 times

ff *a tempo*

This is actually one of the main themes of the tune that will reappear later. Notice how the two guitars are again harmonizing in thirds. This is a nice texture, that is, two melodic guitars and bass with no rhythm guitar. This leaves some space in the middle register. Remember, you don't always want to fill out the whole frequency spectrum with sound. At the letter **C** we have a complete change in the texture, going from the harmonized leads to big, fat, powerful fifth chords behind the vocals. Check out the "catchy" rhythmic pattern in the guitar and vocal parts.

C Verse

(Bass Col Guitars I and II)

There goes the si - ren that warns of the
Move in the fire at the main stream of

Guitars I and II

Bass line: 9 9 12 14 12 11 9 7 12 11

air raid bomb - ers

Bass line: 7 9 7

This verse section is in the key of E and the mode, or "flavor" is Dorian. (For the sake of economy of words, I shall hereafter refer to such a section as being in the "key" of E dorian. E dorian – e, f, g, a, b, c#, d, e.) These open fifth chords have a sort of medieval sound. That's because quintal (fifths) harmony was very popular 1,000 years ago!

At the letter **D**, this same type of texture continues, but in the key of A dorian (a,b,c). After this comes a pre-chorus section at letter **E**. Here we have yet another kind of texture in which both guitars double on the same part. It is a single note like the bass-doubling it an octave lower. Check out the short, syncopated notes in the first three bars and the nicely contoured run in bar 4.

E Pre Chorus

(Em) Bass Col Guitar I
N. C.

Run-nin' (run-nin') scram-blin' (scram-blin') fly - in' (fly - in')
Roll-in' (roll - in') turn - in' (turn - in') div - in' (div - in')

Bass line: 5 7 7 7 5 7 7 7 7 5 4 7 5 4 7 5 0

Finally we arrive at the chorus. This section offers a feeling of release. The guitars, doubling the vocal rhythm, are playing whole note fifth chords. They let the groove breathe while the bass and drums kick out the rhythm.

F Chorus

Bass: E5 D C5 D5 E5 (simile)

Run live to fly

Guitars I and II

At the letter **G** there is a very clever modulation to the key of G aeolian (g, a, b flat, c, d, e flat, f, g). The 5 and 05 chords right before letter G were functioning as the VI and bVII chords, respectively in e aeolian. They suddenly become the IV and V chords in G melodic minor (g, a, b, b, c, d, e, f#, g). This is a very slick move!

After the chorus comes an instrumental interlude section. This type of departure from the old verse, verse, chorus, etc. ...format is one of the signatures of Iron Maiden's sound. Here we have all three stringed instruments playing a unison riff. It is actually just a four bar phrase, with two slightly different endings, as opposed to an eight bar phrase. It is so catchy that its repetition is, compositionally speaking, very effective. The interlude is then followed by two short, tasty guitar solos back to back. I'm not sure who plays first, whether it is Adrian or Dave, but I can definitely hear two distinct "guitar personalities" in this section. The first soloist is playing over changes in the key of a aeolian (a, b, c, d, e, f, g, a).

Notice how he organizes his lines into logical four bar phrases. In bars 9, 10, and 11 of this first solo he uses the open high e string in a series of double pull-offs to execute some fluid arpeggios. He ends the solo with a high bend up to the root note a. This has the effect of saying, "my solo's over-take it away Dave (or Adrian)." Here's the first solo.

I Guitar Solo 1

Bass: A5 G

Rhythm Guitar: rake Full hold bend

F5
(Bass *simile*)

G5

A5

Full

Full

Slow Release

C5

D5

A5

F5

G5

A5

C5

D5

Full

The second solo is in the key of B aeolian. Not only is this modulation refreshing and dramatic, but it makes it seem less like the soloists are competing, as it would seem if they took back to back solos in the same key over the same changes. Instead, the second soloist gets a fresh start in a new situation (B aeolian). This second solo starts out with a clever idea that involves pull-offs on the high e string punctuated by the open b note. Notice how he accents every fourth note, thereby grouping the eighth notes into groups of three. This is a very sophisticated melodic device called hemiola. In bars 5, 6, and 7 of this second solo, he groups the notes into twos. This sounds like he's accelerating even though he's still playing eighth notes. This type of "rhythmic horseplay" creates exciting melodies. You should always give a lot of thought to rhythmic organization when soloing. After all, isn't melody just rhythmic "sentences" with pitches? Another interesting aspect of bars 5, 6, and 7 is the intervallic contraction and expansion from the drone note (b).

I believe I detect the influence of Johann Sebastian Bach! In bars 9, 10, and 11 we have a tasteful blend of the B minor 7th arpeggio (bar 9), the B dorian mode (bar 10) and the B blues scale (bar 11). This is an example of a real life situation in which the improviser has to draw from the vocabulary he's learned, using scales and arpeggios without making it sound like he's practicing scales and arpeggios! The solo ends with some slow, juicy quarter note triplets (the second and fourth bar from the end).

Here's the second solo.

J Guitar Solo #2

Measures 1-4 of the guitar solo. The key signature is one sharp (F#). The notation includes a treble clef and a bass clef. The treble staff shows a series of eighth and sixteenth notes with various bends and vibrato. The bass staff shows a series of eighth and sixteenth notes. Chord symbols B5, G5, and A5 are indicated above the treble staff. Fingering numbers (10, 9, 7, 0) are shown in the bass staff.

Measures 5-8 of the guitar solo. The notation includes a treble clef and a bass clef. The treble staff shows a series of eighth and sixteenth notes with various bends and vibrato. The bass staff shows a series of eighth and sixteenth notes. Chord symbols B5, D5, E5, and B5 are indicated above the treble staff. Fingering numbers (12, 0, 10, 0, 8, 0, 10, 0, 8, 0, 7, 0, 8, 0, 7, 0, 6, 0, 7, 0, 8, 0, 7, 0, 6, 0, 7, 0, 9, 7, 10) are shown in the bass staff. The text "A.H. (15ma) A.H. (15ma)" is written above the treble staff. The text "slow vibrato" is written below the treble staff.

Measures 9-12 of the guitar solo. The notation includes a treble clef and a bass clef. The treble staff shows a series of eighth and sixteenth notes with various bends and vibrato. The bass staff shows a series of eighth and sixteenth notes. Chord symbols G5, A5, B5, and A.H. are indicated above the treble staff. Fingering numbers (10, 9, 7, 9, 9, 7, 9, 9, (9), (9), 7, 9, 7, 9, 7, 9, 5, 7, 5, 7, 10, 9, 8, 7) are shown in the bass staff. The text "Full Full 1/2" is written above the treble staff. The text "choppy phrasing" is written above the treble staff. The text "(Sounding pitch: G#)" is written below the treble staff.

Measures 13-16 of the guitar solo. The notation includes a treble clef and a bass clef. The treble staff shows a series of eighth and sixteenth notes with various bends and vibrato. The bass staff shows a series of eighth and sixteenth notes. Chord symbols D5, E5, D5, and (Am) are indicated above the treble staff. Fingering numbers (16, 15, 17, 17, 15, 17, (17), 0, 3, 3, 0, 0, 3, 2, 0, 6, 6, 0, 3, 3, 0, 0) are shown in the bass staff. The text "Full" is written above the treble staff. The text "Interlude (Guitars I and II) (Bass Col Guitars)" is written above the treble staff.

Measures 17-20 of the guitar solo. The notation includes a treble clef and a bass clef. The treble staff shows a series of eighth and sixteenth notes with various bends and vibrato. The bass staff shows a series of eighth and sixteenth notes. Chord symbols A5, (Am), D5, and (Am) are indicated above the treble staff. Fingering numbers (3, 2, 0, 3, 6, 6, 0, (3), 3, 3, 0, 0, 3, 2, 0, 6, 6, 0, 3, 3, 0, 0) are shown in the bass staff. The text "1., 2." is written above the treble staff.

After the solos are over we have a recap of the instrumental interlude section at letter **K**.

This acts as a buffer between the solos and the next verse. The verse is then followed by a pre-chorus (letter **E**) a chorus (letter **F**) a recap of the almost forgotten second introduction. Theme (Coda), and a "grand finale" ending. Here is a diagram of this very satisfying form.

Letter A Intro. 17 bars F# aeolian	Letter B 2nd Intro. (open w/theme) A aeolian	Letter C Verse I 16 bars E dorian	Letter D Verse I cont. 16 bars A dorian	Letter E Pre-chorus 16 bars E aeolian
Letter F Chorus 16 bars E aeolian	Letter G Chorus continued 16 bars G aeolian	Letter H Instrumental Interlude 16 bars A dorian	Letter I 1st Guitar Solo 16 bars A aeolian	Letter J 2nd Guitar Solo 16 bars B aeolian
Letter K Instrumental Interlude recap 16 bars A dorian	Letter C Verse II 16 bars E dorian	Letter D Verse II continued 16 bars A dorian	Letter E Pre-chorus recap 16 bars E aeolian	Letter F Chorus recap 16 bars E aeolian
Letter G Chorus recap continued 16 bars A aeolian	Letter L Coda 2nd intro. opening theme 16 bars A aeolian	"Grand Finale" Ending 3 bars A aeolian		

2 MINUTES TO MIDNIGHT

Words and Music by ADRIAN SMITH and BRUCE DICKINSON

Two minutes to Midnight has a straight ahead eighth note feel that really grooves. The tune kicks off with a punchy rhythm guitar riff that sets up the key and tempo.

Heavy Rock ♩ = ca 188

A Intro

(Am) Main Riff

(D/A)

(Am)

Guitar I

Measures 1-3 of the Intro. The notation is in 4/4 time, showing a series of eighth notes with accents. Chords (Am), (D/A), and (Am) are indicated above the staff. The bass line consists of a steady eighth-note pedal point on A.

A5

(*Guitar II: Fill #1)

Measures 4-5 of the Intro. The notation shows a short fill of eighth notes. Chord A5 is indicated above the staff. The bass line continues with the eighth-note pedal point on A.

Notice how he accents every third note in measure one and the first half of measure two. This technique is called hemiola. Also, notice the chords he is accenting. They are Am. and D. They are derived from the A dorian scale (a, b, c, d, e, f#, g, a). After sixteen bars the rest of the rhythm section enters (letter **B**). At letter **C** the first verse begins over the same introduction groove.

At the chorus (letter **D**) the rhythm section goes into a half-time feel, accenting beats 1 and 3 instead of 2 and 4. This is a refreshing contrast from the driving eighth note pulse that preceded. Guitar I is playing a series of chords over an A pedal in the bass part. This "pedal harmony" is very dramatic. Guitar II is playing a background single note part.

Chorus

D

A pedal - - - - -

A5

F/A

%

kill - er's breed _____ or the

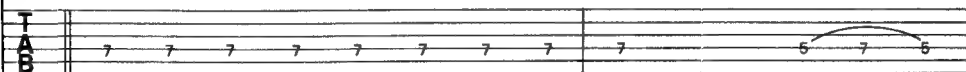
Guitar I



Guitar II



muted - - - - -



P. M. - - - - -

A pedal - - - - -

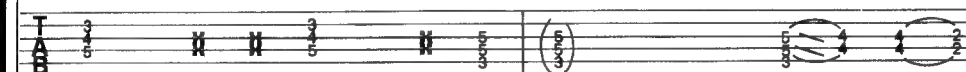
G/A

%

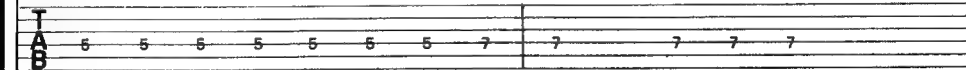
C5/A

%

de - mon seed the



P. M. - - - - -



After 16 bars the rhythm section goes back into "high gear," playing the original eighth note grooves (letter E).

E

Min - utes To Mid - night the hands

that threat - en doom Two

(Dm/F) F5 G5 (Am)

(*Guitar II: Fill #3) (*Guitar II: Fill #4)

Check out the way the guitars accent those anticipations at the end of each measure. It is this kind of anticipation of the next chord change by a half a beat that adds excitement to a groove. Most musicians refer to these accented anticipations as “kicks,” although kicks can also be right smack on the down beat as well. This section beginning at letter **E** is the main hook of the tune.

After this section we have another verse followed by another chorus. At letter **G** we have something new—a guitar solo. The accompanying chord changes are in the key of A aeolian, so the soloist uses the A aeolian scale, (a, b, c, d, e, f, g, a) particularly in bars 5 and 6 of the following excerpt.

F5 E5 D5 Harm. A5 (simile) F/A G5/A
 8va -
 vib. w/Bar
 Full Full
 8va -
 1/2 Full
 F5 E5 D/F# A5 F/A G5/A
 8va -
 Full Full Trem. - - - -
 Trem. picking -
 Guitar II: Rhythm Guitar
 8va -
 loco 3
 8va -
 F5 E5 D5
 Full Full Full vib. w/Bar quick dive
 hold bend dive
 14

The sheet music is organized into four systems, each with a guitar staff (treble clef) and a bass staff (bass clef).
 System 1: The guitar staff features a melodic line with bends and vibrato, marked with 'Harm.' and 'vib. w/Bar'. The bass staff has a simple harmonic line with fret numbers 8, 12, (12), 12, 13, 13, (15), 12, 15, 12, 13.
 System 2: The guitar staff continues the melodic line with bends and vibrato, marked with '8va -' and 'Full'. The bass staff has a simple harmonic line with fret numbers 8, 8, 8, 5, 5, 5, 7, (7), 5, 7, 5, 3.
 System 3: The guitar staff features a melodic line with bends and vibrato, marked with '8va -' and 'Full'. The bass staff has a simple harmonic line with fret numbers 15, 15, 13, 13, 14, (14), 7, 7, 8, 10, 12.
 System 4: The guitar staff features a melodic line with bends and vibrato, marked with '8va -' and 'Full'. The bass staff has a simple harmonic line with fret numbers 16, 17, 16, 14, 14, 16, (16), 4, 5, 7, 4, 5, 7, 10, 9, 9, 8, 8, 8.
 The page number '14' is located at the bottom left.

In bars 9, 10, and 11, the rhythm guitarist "shares the spotlight" for a moment with the soloist. They are playing a lead duet, harmonizing in thirds (bars 9 and 11), and in fourths (bar 10). This little arranged section sounds excellent when inserted in the middle of the solo. After this short duet, the solo continues. In measure 13 he creates an intense, dramatic effect by playing an ascending line up the A aeolian scale, using tremolo picking. He works his way up into the high register where he finishes out the solo by sustaining the root note A. This is where the second soloist takes over.

The second solo section is in the key of E minor (aeolian and dorian mixed). This change of key is also accompanied by a change of rhythmic feel, going from the driving eighth note groove to the laid back half-time groove. Such a contrast in accompaniment between two back to back solos lets each soloist say something different. Without such a change, it might seem to the average listener that it is just one long solo.

Guitar Solo #2

E pedal - - - - -

H

Full

Rhythm Guitar:

(w/Bass)

(Simile)

(Simile) continue rhythm - - -
(w/Bass)

At letter I we have an interlude section that moves the listener's attention to the rhythm section. It starts out softly and crescendos, building up to the main riff recap at letter K. This brings us back to the third and final verse. The tune finishes out with a final chorus and a coda ending.

[illegible]

Here's a diagram of the form of "Two Minutes to Midnight."

Letter A Intro. main riff A dorian	Letter B Verse riff 8 bars A dorian	Letter C First Verse 16 bars A dorian	Letter D Chorus 16 bars A aeolian	Letter E Chorus "hook" 16 bars A aeolian	Letter F Verse riff 8 bars A dorian
Letter C 2nd Verse 16 bars A dorian	Letter D Chorus 16 bars A aeolian	Letter E Chorus "hook" 16 bars A aeolian	Letter G 1st Guitar Solo 16 bars A minor (aeolian and dorian mixed)	Letter H 2nd Guitar Solo 16 bars E minor (aeolian and dorian mixed)	Letter I Instrumental Interlude sect 36 bars E aeolian
Letter K Verse riff recap 8 bars A dorian	Letter C 3rd Verse 16 bars A dorian	Letter D Chorus 16 bars A dorian	Letter E Chorus "hook" 16 bars A aeolian	Letter L Out-chorus coda ending 31 bars A aeolian	

LOSFER WORDS

(Big 'Orra)

Music by STEVE HARRIS

Here we have a solid medium tempo rock shuffle. The drums, bass and both guitars are all playing steady eighth notes triplets.

Hard Rock ♩. = ca 146

♩ (on D. S. time: no repeat)

A Main Riff
Am

Guitar I

Bass: A Pedal (Col Guitar II)

Guitar II

Light P. M.

simile

C5

P. M.

The key is A dorian (a, b, c, d, e, f#, g, a). Checkout the interesting pattern in the Guitar I part. He's using a technique called intervalic contraction and expansion. Also check out the clever use of hemiola in bar 4. In 4/4 time those quarter notes would be written as quarter note triplets. This mix of eighth note and quarter note triplets comes from a jazz tradition known as the "Afro-Cuban" feel. It sounds pretty tropical, doesn't it?

This kind of feel continues up to letter **B** with the entrance of theme #1. Suddenly we have a complete change in texture as well as key. There is no rhythm guitar. Instead there are two harmonized lead guitars. Look how far apart they're playing.

B Theme #1 ♩. = ca 144

Guitar I

Guitar II

(Col Guitar Guitar I)

(on D. S., play fill:)

Fill:

The musical score for Theme #1 is presented in three systems. The first system shows the entrance of the theme with a key signature change to C major and a tempo of approximately 144 bpm. Guitar I plays a melodic line with a C major chord, while Guitar II provides a harmonic accompaniment. The second system continues the melodic and harmonic development, with Guitar I playing a series of eighth notes and Guitar II playing a series of eighth notes. The third system features a fill section with a key signature change to B-flat major, indicated by the notes E-flat and B-flat. The fill section includes a series of eighth notes and a final chord progression of C, D, E-flat, B-flat, and C. The score includes standard notation, tablature, and fret numbers for both guitars.

These open intervals really sound great. You can easily hear and appreciate both parts. It is also a slow, singable melody, something that really helps an audience relate to an instrumental tune. Also, notice the clever chord progression (C, D, E \flat , B \flat , C).

C Theme #2

D5 (C)

5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 0 7 5 0 7 5 0 7 5 0 7 5 0

The first staff of music is written on a single five-line staff. It begins with a treble clef. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109

Light P. M. _____

7 7 7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5 5 5 5 5
-------------------------	-------------------------	-------------------------

Eb5

Bb5

C5

D5

C5

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score ends with a double bar line and repeat dots.

P. M. _____

P. M. _____

Light P. M.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of a series of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", "Tree", and "The" aligned with the first, third, fifth, and seventh measures respectively. The score ends with a double bar line and a repeat sign.

20

At letter **D** we have a development of this second theme. The reason I call it a development is because it is the same theme, with a few different chord changes. On the turnaround, there is a second rhythm guitar part that consists of sustained fifth chords.

D D5 C5

Guitar II: (Rhythm Guitar)

Guitar I

This type of orchestration is a perfect example of the “role assigning” concept I had just mentioned.

Notice how the Guitar I and bass parts becomes part of the background, while the new Guitar II part “takes the spotlight.”

After this we have a solo break at letter **E**. This is a very tasty, melodic solo. Check out that slick opening lick. He’s playing a descending line of eighth note triplets. This is a very clever line. See how he’s using pull-offs with the open g string. He’s also accenting every other note (hemiola techniques). The solo develops with some tasty two bar phrases. Notice how he follows those juicy quarter note triplets in bars five and six with some burning quadruplets (yes, that’s what they’re called) in measures seven and eight. In measure 11 he plays another excellent hemiola lick, this time grouping the eighth notes into fours. Look closely at the melodic contour (shape) of the line. He follows this with some high, fast sixteenth notes and finishes up with another hemiola lick in bars fifteen and sixteen.

Guitar Solo (D)

Background Guitar and Bass play figure **D** (Theme #2) ----->

(D) (C)

(A5) *8va*

Full A.H. *8va*

(Sounds D4)

(F5) (G5)

Full *hold bend*

(D) (C)

Full *wide vib.* Full

(A5) *8va*

Full *wide vib.* Full Full

(F5) (G5) *loco*

Full *wide vib.* Full

After the solo we're introduced to a new theme at letter **F**. Check out the intervallic contraction and expansion in the Guitar I part.

F Theme #3
Em (*Guitar II and Bass play figure)

Guitar I

Guitar II *

P. M.

Guitar II and the bass are playing arpeggios in octave unison. The upward direction of the arpeggios moves in contrary motion to the descending Guitar I line. Contrary motion creates a nice effect because it draws the listener's attention to both lines at once. Compare this section with the one that follows at letter **G**.

G Theme #4
Eb5

Guitar I

Bass: Col Guitar II

Guitar II (Rhythm Guitar)

Notice how the three guitars “switch sides” again, going from a texture of three equally emphasized voices, all playing the same rhythm to a melody/accompaniment-type texture that involves different rhythms. The melody is very singable and is thus likely to stick in your mind. The rhythm guitar and bass fill out the lower register with powerful fifth chords, set to a punchy rhythm. Also check out the clever change of key of letter **F** from E aeolian (e, f#, g, a, b, c, d, e) to Eb lydian (e flat, f, g, a, b flat, c, d, e flat).

After this section the original riff is recapped at letter **A**. It doesn't need to be repeated at this point because we, the listeners, are already familiar with it. We then have a final recap of the first theme at letter **B**, which is followed by a crisp, tight ending.

⊕ CODA N. C.

Here's the form of this very successful instrumental arrangement.

Letter A Main riff 52 bars A dorian	Letter B First Theme 16 bars ionian, D ionian	Letter C Second Theme 16 bars mainly D mixolydian	Letter D Second Theme development 16 bars mainly D mixolydian	Letter E Guitar solo over letters B form
Letter F Third Theme 16 bars E aeolian	Letter G Fourth Theme 16 bars Eb lydian	Letter A Main riff recap 16 bars A dorian	Letter B First Theme recap 16 bars C ionian D ionian	Coda 2 bars C mixolydianE

FLASH OF THE BLADE

Words and Music by BRUCE DICKINSON

This tune begins with a "Bach-line" pattern played by a solo guitar. The reason I say that it is "Bach-line" is because of the intervallic expansion and contraction from the drone note (the open d string). This technique is one of the signatures of J.S. Bach's sound. Such drone, or pedal harmony has a dramatic, mysterious sound, especially in a minor key such as this.

Fast Heavy Rock ♩ = ca 108 (Alla Breve)

A Intro

(D) Main Riff

(L. H. only) → *simile*

Guitar I

Check out the clever use of hammer-ons and pull-offs in this lick. It can be executed entirely with the left hand.

After eight bars the drums enter with a solid eighth note rock feel. The two instruments are then joined by the bass and rhythm guitar. This haunting chord progression is derived from the D phrygian scale (d, e flat, f, g, a, b flat, c, d). Notice how the drone notes in the Guitar I part clashes with the bass line on the Eb5 and C5 chords. This dissonance is only temporary, however, and is used very effectively.

Guitar II: (and Bass)

At letter **B** the first verse begins over a dark, eerie chord progression. Notice the chromatic root movement (C5, B5, Bb5). The progression takes an ironic twist to E5 before resolving to "homebase" (A5). In classical music, this move from Bb to E to A would be rationalized as follows. The Bb chord would be the b II Neapolitan chord, which moves to the V dominant chord, E, which would resolve naturally to the I (A major) or i (A minor) chord. The eerie, mysterious mood created by this progression is intensified by the steady, pulsating eighth notes in the guitar parts. Notice how the muted picking technique is employed.

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B Verse

A5 (Guitars I and II play Rhythm Figure)

young boy chas - ing drag - ons with your
smell of res - ined leath - er the

P. M. →

At letter **C** the chorus begins, bringing a feeling of release because of the change of textures from pulsating eighth notes to sustained chords. Check out the repeated two bar rhythmic pattern beginning at letter **C** in the guitar parts.

C Chorus

die as you lived in a

Guitars I and II

Flash Of The Blade in a cor - ner for - got - ten by no -

E5 D#5 E5 C5 B5 C5

one. You

G5 D/F# E5

Also, check out the half-step chordal shifts in bars two, four, and six of the chorus. These shifts aren't really part of the chord progression. They are "lower neighbor" embellishments of the preceding chords. Here they are used to make powerful rhythm section kicks.

After the chorus we have a return of the main riff in I phrygian minor. This is an abrupt and interesting modulation from the chorus key of E aeolian (e, f#, g, a, b, c, d, e.) Form-wise, this acts as an introduction to the second verse. Following the second verse and chorus is a "Beethovenish" sounding interlude section. This kind of departure from the simple verse, chorus format is one of the signatures of the group's sound. Notice the superb arrangement of the guitar overdubs. Guitar I is playing a slow, lyrical melody in A harmonic minor (a, b, c, d, e, f, g#, a) while Guitars II and III provide a very pleasing "motor-rhythm accompaniment, harmonizing in thirds.

E Interlude

2. Am E7/B

Guitar I

Guitars II and III - Duet Figure #1

8va -

(II/III)

Am E7/B

8va -

The musical score for the Interlude section is written for three guitars. Guitar I plays a slow, lyrical melody in A harmonic minor (a, b, c, d, e, f, g#, a). Guitars II and III provide a motor-rhythm accompaniment, harmonizing in thirds. The score includes a key signature change to A harmonic minor and a modulation to I phrygian minor. The notation includes a guitar solo for Guitar I and a motor-rhythm accompaniment for Guitars II and III. The score is divided into two systems, each with a key signature change and a modulation.

At letter F, a new theme is introduced. Notice the change in texture, going from a single melody with a busy, harmonized lead accompaniment, to a harmonized melody with sustained fifth chords for accompaniment. This new theme is also brighter sounding because of the major chords.

F D5 (Guitars II and III play Rhythm Guitar) E5

Guitar I

Full w/Bar

Guitar IV

1/2 w/Bar

(Rhythm simile) C5

Full w/Bar

Full w/Bar

1. D5

w/Bar Full w/Bar

w/Bar 1/2 w/Bar

Notice how pretty the C Lydian scale (c, d, e, f#, g, a) sounds in bars 9-12. This section as a whole can't be labelled as being in any definite key because the harmony changes every four bars. Rather it is a transitional section, that is made up of "roving tonal centers." Such transitional, or "bridge" sections, as they are often called, usually have this characteristic.

As the name implies, this section "bridges" the gap between the "Beethovenish" theme that preceded it and the recap of that theme that follows at letter G.

Notice the addition of a fourth guitar part at the recap. It is harmonizing the Guitar I part. This guitar quartet is "saluted" by the bass and drums with powerful "shotgun" kicks.

G Interlude Recap (Guitars II and III play Duet Figure #1)

Bass and Drums: 

Guitar I: 

Guitar IV: 

E7/B: 

Am: 

E7/B

Am

12 12 12 12 15 13 13 10 9 10 14 14

10 10 10 10 8 10 9 5 6 10 9

E7/B

D. S. to C al Coda

13 14 12 12 10 8 12 10 8 10 9 7 10 9 7

10 10 9 8 7 5 8 6 5 7 5 4 7 6 3

After this dramatic climax we have a recap of the chorus which brings us "back down to earth." The chorus is repeated at the coda for emphasis. This double chorus technique at the end of a tune is an excellent compositional device. It tells the listener that the tune is coming to an end and, that this (the chorus) is what it's all about. The tune ends with a brief recap of our good old friend, the introduction lick.

Letter **A**
Intro Riff
32 bars
D phrygian

Letter **B**
First Verse
16 bars
A minor

Letter **C**
Chorus
16 bars
E aeolian
(phrygian &
mixed dorian)

Letter **D**
Intro Riff
16 bars
D phrygian

Letter **B**
Second Verse
16 bars
A minor
(dorian &
phrygian mixed)

Letter **C**
Chorus
16 bars

Letter **E**
Interlude
16 bars
minor

Letter **F**
Bridge
16 bars
- D mixolydian
- Ee mixolydian
- C lydian

Letter **G**
Interlude recap
A harmonic
minor

Letter **C**
Chorus
E aeolian

Letter **H**
Coda
out chorus
16 bars
E aeolian

Letter **I**
Intro riff
recap
17 bars
D phrygian



THE DUELLISTS

Words and Music by STEVE HARRIS

On this tune the boys get right to the point. After a short (but important) drum cue they lock into a solid shuffle groove. The muted picking of the E5 and D5 chords helps keep the feel crisp and tight. Check out the powerful quarter notes triplet kicks in measures two and four.

Hard Rock (shuffle feel) (♩ = ♩ ♩)
(♩ = ca 152)

A Guitars I and II
E5

C5

f P.M.

P.M.

D5

P.M.

P.M.

After eight bars the bass plays the chord's thirds instead of the roots. This adds some warmth to the open fifth chords.

(Bass plays third of chord)

E5/G **C5/E** **D5/F#**

P.M. **P.M.**

P.M. **P.M.**

At letter **B** the first verse begins. Notice how the guitars play practically nothing underneath the vocals. This lets the groove “breathe” and it is a nice refreshing change from the “hot and heavy” instrumental sections.

B Verse
E5

C5

1. He threw down the glove you made the mis - take of pick-ing it up now you're gone
2. Read - y to start the duel be - gins the best man wins in the end
3. The fight-ing re - sumes a si - lence looms the swords-men move 'gainst each oth

Guitars I and II

(P. M. —)

(P. M. —)

At letter **C** we arrived at the chorus. Check out the nice contrast between the “excited” Guitar part I part (mostly triplets) and the relaxed Guitar II part (mostly whole and half notes).

C Chorus

A5

B5

A5

Guitar I
Rhythm

simile

Oh oh Fight for the hon our

Guitar II

B5

G5

A5

(simile) (continue rhythm pattern)

fight for the splen dour fight for the

G5

A5

B5

pleas - - ure. _____ Oh _____ oh Fight for the

Also, check out the exotic lydian (a, b, c#, d#, e, f#, g#, a) tonal "color" in bars 1-4.

In bar 7, Bruce sings a sweet major seventh note (f#) over the G5 chord.

The chorus is followed by a second verse and then an instrumental break at letter D.

Notice the "classical" sounding arrangement of the guitars and bass.

D Interlude #1 (Figure **D**)

E5 D5

Guitar I

P. M. _____

mf

Guitar II

P. M. _____

mf

B5 C5 E5

P. M. _____

P. M. _____

The guitars are harmonizing in thirds while the bass outlines the chords with arpeggios. Notice the contrary motion between the bass line (upward) and the guitar parts (downward). Also, notice how clean and crisp the guitar parts come across. This is because of the muted picking technique. Though this technique may cut down on sustain, it effectively eliminates the annoying noise that occurs when using distortion. Muted picking makes your lines sound cleaner.

At letter **E** a second interlude section begins. This one offers a feeling of release because of the more relaxed whole note rhythms in the guitar parts.

[E] Interlude #2 (Add to Figure **[D]** : Guitars I & II)

Guitar III

Em D/F#

Guitar IV

(Harmony guitars and bass line imply chords.)

Listen to the different sound characteristics of the thirds (bars 1-4) as opposed to the fourths (bar 5 and the first half of bar 6). The thirds sound sweet, whereas the fourths have more of a raw, dry, primitive sound. Also, notice the complete contrast between this second interlude and the first interlude section. The long, held out notes in the second interlude are the opposite of the busy, eighth note triplets in the first interlude.

This whole business of opposites is an excellent concept to think about when improvising or composing. You can conceive of opposites in volume (loud vs. soft); texture (thick vs. thin, busy vs. calm); register (high vs. low); chord voicings (clustered vs. spread out); harmony (static vs. frequent chord changes); melodic contour (up vs. down, jagged "seesaw" vs. smooth climbing or falling); or orchestration and arranging (bass and drums vs. guitars, or busy drums and lead guitar vs. slow, relaxed bass and rhythm guitar). These are just a few of the possible aspects that you can think of in opposites.

Following all this structured, arranged material is a smokin' improvised guitar solo. The solo goes over the same second interlude form (minus all the harmonized lines, of course). Notice how little the rhythm guitar is playing.

2.

Em

f Full

Full

Full

4 4

Rhythm Guitar

f P. M. →

simile

Rhythm Guitar: D/F#

(continue *simile* -----)

G

3

rake

Full

rake ½

Slow Release

Am Bm D Em

Full

Full

Full

Full

Full

Slow Release

Em

8va

Full

Full

Full

Full

Full

D/F#
loco

Am Bm D Em

Full

w/Bar

hold bend

Looking at the solo rhythmically, notice how he mixes different rhythmic sub divisions together (bar two for example). In bars seven and eight of the solo, he's using uni-son bends (a lower notes bent up to match a higher note) for emphasis ala Jimmy Page. Notice the effective (hip sounding) use of repetition in bars nine and ten. In bar eleven, he gets a nice idea for a descending line of triplets. He builds on this idea in bars thirteen and fourteen and finishes up the solo with a soaring bend up to high e.

This leads us into a third interlude at letter **G**. This time we have a simple melody harmonized in fourths.

G Interlude #3

Bm A5 A/C# Bm G A

Guitar I

Full

Guitar II

Full

Notice how different fourths sound from thirds. Fourth's have a raw, open, medieval sound. The melody also sounds like something sung by monks 1,000 years ago.

39

The image displays three staves of musical notation for guitar, likely from a transcription of a live performance. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as chords, accidentals, and rhythmic markings.

Staff 1: Features a melodic line in the treble clef with notes like B5, D5, A/C#, and B5. The bass clef shows a series of fret numbers (12, 10, 12, 12, 10, 12, 15, 15, 14, 12, 15, 12) and a "Full" marking. A dashed line labeled "8va" indicates an octave shift.

Staff 2: Continues the melodic line with notes like A/C#, A5, A5, D5, and A/C#. The bass clef shows fret numbers (16, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17) and "Full" markings. A "4" marking is also present.

Staff 3: Shows a melodic line with notes like B5, D5, and A/C#. The bass clef shows fret numbers (14, 15, 16, 13, 16, 15, 14, 16, 15, 14, 16, 14, 15) and a "w/Bar" marking. A dashed line labeled "8va" indicates an octave shift.

Check out the clever, artistic use of rhythmic diminution in bars 1-6. To diminish means to make less or smaller. In the "sweet science" of melody making, it means to use progressively smaller subdivisions of the beat; in this case going from quarter note triplets (bar two) to eighth note triplets (bar three and four) to quadruplets (bars five and six)*.

*In the strictest sense, that is, in the formal study of composition, diminution refers to the "quickening" in the development of a motif (melodic idea) i.e. the beginning of Beethoven's fifth symphony. Its opposite is augmentation (opposites again). In modern music, the terms are defined more loosely to include the general "quickening" or "slowing" of a line.

Vocabulary-wise, he's using the B minor pentatonic scale (b, d, e, f#, a, b), and the B blues scale (b, d, e, f, f#, a, b) extensively in this solo. In bars five and six he creates a mean sounding lick by using the descending blues scale with rhythmic hemiola. Every sixth note is accented, thus grouping the notes into fives. In bars thirteen and fourteen, notice how he uses an f# minor arpeggio over the B5 chord. He "quickens" this pattern in bar 15 with the technique of diminution (quarter note triplets followed by eighth note triplets).

After the solo we have yet another interlude section at letter I. This slow melody, harmonized in thirds by the two guitars, gives us a "breather" after the furious guitar solo that preceded. The four bar phrase is repeated three times. On the third repetition a third lead guitar enters the picture, harmonizing above the other two. This repetition and development is a very dramatic arranging technique.

I Interlude #4

Guitar I *Em loco* C D Bm C D

Guitar II

Em C D Bm C D

Guitar III (Add to Guitar parts I and II)

Em C D Bm C D

This brings us to the major turning point of the tune at letter J. A fifth and final interlude signals the recap of the original theme. The piece finishes with a restatement of the verse and chorus sections. Here's a diagram of this very sophisticated form.

Letter A Intro. 16 bars E aeolean	Letter B 1st Verse 12 bars E aeolean	Letter C Chorus 16 bars A lydian)tonal G lydian)areas	Letter B 1st Verse 12 bars E aeolean	Letter C Chorus 16 bars A lydian)tonal A lydian)areas
Letter D First Interlude 32 bars E aeolean	Letter E Second Interlude (incl 1st guitar solo) 32 bars E aeolean	Letter G Third Interlude (incl second guitar solo) 40 bars B aeolean	Letter I Fourth Interlude 12 bars E aeolean	Letter J Fifth Interlude 7 bars E aeolean
Letter A Intro recap 16 bars E aeolean	Letter B Third Verse 12 bars E aeolean	Letter C Out-chorus 16 bars A lydian-tonal G lydian areas		

BACK IN THE VILLAGE

Words and Music by ADRIAN SMITH and BRUCE DICKINSON

This tune starts out with a four bar acapella (unaccompanied) guitar riff in A dorian (a, b, c, d, e, f#, g, a.)

Hard Rock ♩ = ca 136

A Intro
Main Riff

Guitar I (Am)

Guitar I (Am)

(8va)

It is repeated and followed by a second lick that is very angular, jumping up and down in fourths and seconds. Check out the interesting melodic contour.

The image displays two systems of musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The first system is labeled 'A5' in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system's melody is written in the treble clef staff, and the bass line is written in the bass clef staff. The second system follows a similar pattern, with a melody in the treble clef staff and a bass line in the bass clef staff. The notation is clear and legible, with a focus on the melodic and harmonic structure of the piece.

It sounds like a very difficult lick to play, but it's actually not that hard at all. Just look at the tablature line. See how Adrian uses pull-offs and hammer-ons and open strings. The left hand is doing most of the work to create this very fluid line. This kind of fretboard resourcefulness and invention is the mark of a musician who plays smarter, not harder.

At letter **B** the rest of the rhythm section enters with the restatement of the main riff. This pattern continues through the first verse until letter **D**. Here we have a pre-chorus bridge section that "lets us breathe" with some nice, relaxing whole note chords. This feeling of release is mainly due to the lull in the rhythmic activity. The change of key to D minor (aeolian, dorian and melodic minor combined) also helps. Check out the use of first inversion chords (chord thirds on the bottom) in bars five and eight of this section.

[C] Verse

1. Turn the spot - lights on the peo - ple
 2. Throw - ing dice now roll - ing load - ed
 3. No breaks on the in - side

Guitar II: F5 (Rhythm) G5 Am

switch the dial _ and eat the worm _
 I see six - es _ and all _ the way _
 pa - per cats _ and burn - ing barns _

Guitar I

These warm, classical sounding chords are used very tastefully to create an attractive ascending chromatic (moving up in half steps) bass line.

This leads us up to the “hook” of tune (the part you’re supposed to go around humming after hearing it only once) at the chorus. Adrian plays a fluid “insect-like” lick behind the vocals while Dave cranks out a pulsating, steady eighth note “helicopter” underneath.

D **D5** **Bb5** **G/B**

White flags shot to rib - bons the truce is
2. 3. Ques - tions are a bur - den and an - swers are a

C5 **A/C#**

black and burned
pris - on for one - self

In Adrian’s part, notice how much volume he manages to get with those pull-offs. He gets that volume by bending each note downward slightly before releasing it (think of a pull-off as an archer’s bow being released). Pull-offs and hammer-ons give your lines a nice fluid sound, as compared to the staccato (drum-like) sound that results from uniformly articulated alternating picking. However, I must mention that the development of a strong, clean, fast alternate picking technique is the most important yet difficult aspect of playing the guitar. So always remember as Dave and Adrian certainly do, that for fast, explosive leads you should use alternate picking. Without it, you’ll never be able to execute half of the things you hear!

The chorus is followed by a restatement of the bouncy, slinky, second introduction lick that leads us off on a journey with an instrumental interlude at letter **G**.

G Dual Guitar Interlude

Chord progression: Dm, B \flat , G(7)/B, C, 1. A(7)/C \sharp

Guitar I

Guitar II

The two guitars are playing a rhythmically animated lick in thirds. They are accenting every fourth eighth note as they occur. This groups the notes into threes (hemiola technique). Harmonically, this section is identical to the pre-chorus bridge section. Here there is no rhythm guitar, but the harmonized leads and the bass supply enough information to get the "harmonic message" across. Remember you don't always need chords to have harmony. Arpeggios can do the trick and supply melody and rhythmic excitement all at the same time!

At letter **H** we have a guitar solo. He's playing over chord changes derived from the A aeolian (a, b, c, d, e, f, g, a) scale. Check out the mean sound he gets by using the descending A minor pentatonic scale (a, g, e, d, c, a) in bars one and two and the descending A blues scale (a, g, e, e flat, d, c, a) in bars three and four.

2.
A(7)/C#

rake

H Guitar Solo #1

Guitar II: A5
(Rhythm) <

(8va) A.H.

G5

A5

Full A.H.

C5/A

G5/A

A5

Full

C5/A

Gtr. II: <

Guitar I

Full

Full

Guitar III (Harmony)

Full

Full

8va - - - -

F/A G5/A A5

8va -

rake Full rake Full

10 8 5 7 5 7 5 7

15 12 15 15 13 14 12 14 13 12 10

Looking at the solo rhythmically, notice how he uses those dotted rhythms in bars one and two followed by an eighth note run in bars three and four. This creates a nice phrase. In bar five, he takes an idea (the first four notes) and “quickens” it with the technique of diminution. This “quickening” effect, combined with the hemiola that occurs as a result of repeating an even number of notes (4) using an odd subdivision (3’s) makes this a very intense, dramatics lick.

In bar nine, a second lead voice enters the picture. It is harmonizing the first lead voice in thirds and fourths. Listen how smooth the transition is between the improvised section (bars 1-8) and the arranged section (bars 9-16). This is because these guys solo so thoughtfully and melodically that at times you can’t tell what’s improvised and what’s pre-composed. This, precisely, should be your goal as an improviser! The section ends with the two lead voices “chasing each other” down the A minor blues scale (last four bars).

Following this section is a restatement of the harmonized lead duet interlude at letter I. This is then followed by a new bridge section at letter J. I call it a bridge because it seems to function as a transition between the section preceding it and the one immediately following it.

J

Guitar II: A5 (muted) (repeat figure)

Guitar I w/Bar

2

dive and return w/Bar

8 7 8 8 8 8 8 8

(Simile)

Harm.

w/Bar

Harm.

dive w/Bar

rake

8 7 8 8 8 8 8 8

At letter **K** we have another brief guitar solo.

F5 (muted)

F5 (muted)

Full

2

Following this second solo break is a restatement of the bridge section at letter **L**. It is not repeated this time as it was at letter **J** because we're already familiar with it and we don't need to "get to know it" again. This brings us back to letter **C** for a third and final verse. After this, the form runs its predictable course through the pre-chorus bridge section and the chorus until something quite unpredictable happens at the coda. Instead of ending, a fresh new section is introduced in a new key. The lyrics even hint at the musical irony of the moment—"But still..."

\oplus CODA

E5 (E Pedal)

M E5 (E Pedal)

But still we walk in - to the val

Guitars I and II

P. M. →

P. M. →

ley and oth - ers try to kill the in - ner

flame We're burn - ing bright - er than be -

fore I don't have a

num - ber I'm a name

Chord symbols: E5, D5, A5, D5/E

Guitar markings: P. M. (palm mute)

Check out the refreshing contrast between this supplemental verse and the chorus. The guitars are subdued, being held at bay by muted picking, waiting to unleash their full fury in the pumped-up final chorus. They only rest for a short sixteen bars though before the final race to the finish that follows. The last chorus is repeated for dramatic effect and is followed by a very slick punctuated four-bar ending.

The image shows a musical score for the song "Back In The Village". It consists of three staves. The top staff is a vocal line with lyrics: "back in the vil - lage and I'm Back In The Vil - lage a - gain." The middle staff is a guitar line with various notes and rests. The bottom staff is a bass line with notes and rests. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

Here's the form of "Back In The Village"

<p>Letter A Intro-guitar riff 24 bars A dorian</p>	<p>Letter B Intro cont band-in 8 bars A dorian</p>	<p>Letter C First Verse 16 A dorian</p>	<p>Letter D Pre-chorus vocal bridge 16 D minor (aeolian, down, and MEG minor mixed)</p>
<p>Letter E Chorus 16 bars D dorian</p>	<p>Letter F Intro. Excerpt A dorian</p>	<p>Letter G Harmony guitar Interlude 16 D minor (aeolian, dorian MEG minor mixed)</p>	<p>Letter H 1st Guitar Solo 16 bars</p>
<p>Letter I Harmony Guitar Interlude recap 16 D minor (aeolian, dorian, etc.)</p>	<p>Letter J Instrumental Bridge 16 bars "Blues" scale</p>	<p>Letter K Second guitar solo 8 bars A aeolian</p>	<p>Letter L Instrumental Bridge recap 8 bars A "blues" scale</p>
<p>Letter C Third Verse 16 A dorian</p>	<p>Letter D Pre-chorus vocal bridge 16 D minor (mixed)</p>	<p>Letter E Chorus 16 D dorian</p>	<p>Letter M (Coda) Supplemental Verse 16 E mixolydian</p>
			<p>Letter N Out-chorus 36 D dorian</p>

POWERSLAVE

Words and Music by **BRUCE DICKINSON**

After a real attention-getting introduction, this tune settles into a solid sixteenth note groove in A phrygian (a, b flat, c, d, e, f, g, a). This unusual mode gives it an exotic Eastern flavor. Check out the "Spanish phrygian" (a, b flat, c#, d, e, f, g, a) fill in bar four.

A Main Riff
A5

(Guitars I and II) *f* slight mute

A5 Bb5 A5 C5 (A)

Rhythmically, notice where the kicks are placed. They are on the second sixteenth note of the fourth beat (bars 1,2, and 3). This syncopation (up-beat rhythms) makes the groove rock.

At letter **B** the first verse begins over the same introduction groove. This is then followed by a suspenseful break at letter **C**.

C Pre-Chorus (♩ = 136) Vocal Tacet 8 bars
Guitar II: (Rhythm)

Em C5 Ab Em C5 Ab

Here is another example of the use of the "Spanish phrygian" scale, this time in E (e, f, g#, a, b, c, d, e). The melodic guitar is playing in octaves. This really brings out the line, doesn't it. Also, notice what happened to the groove. It "shifted" gears into half-time. This adds to the suspenseful feeling.

At letter **D** the chorus begins. The boys are “off to the races” again, gearing back into the double-time feel.

D Chorus

E5 C5/E D5/E E5

Tell me why I had to be a Pow - er - slave.

(Ah)

Guitars I and II

P.M.

Check out how the guitars “answer” the vocals in bars three and four of this section. Remember the listener can only focus on one part at a time. In this case, his attention shifts back and forth from the vocals to the guitars.

After the chorus we have a second verse. This again is followed by the suspenseful pre-chorus bridge section which leads us into the chorus again.

This second verse, bridge, and chorus cycle is followed by a departure off to an instrumental journey. This concept, remember, is one of Iron Maiden’s signatures.

(♩ = ca 134
Half-time feel)

decresc.

E Intro to Guitar Solo #1:
Guitar II (Background Guitar). Guitar I (Tacet)
Bm (clean tone)

mf sustain tones *simile*

This turning point is marked by a two measure hold on an Em chord. In the “aftermath” of this explosion we hear the sounds of life again, with the Guitar II part quietly picking out a Bm arpeggio pattern. This somber, half-time feel sets the stage for the first guitar solo.

[F] Guitar Solo #1
(Guitar II: *Simile*)
Bm

(Continue background Guitar pattern ---)

simile

simile

[G] Guitar I (Solo)
Bm Bm/A (Bm7) Bm/G (Gmaj7) Bm/G Bm/D Bm/A

Guitar II (Background)

Bm (*simile*) Bm/A *8va* Bm/G

Full Full

This second solo really cooks. Check out the burning lick he plays in bars five, six, and seven.

A Tempo (♩ = 136)

Guitar Solo #2

Guitar II B5 (Lead)

Guitar I: (Rhythm)

G5

D5

A5

Rhythm Guitar Continues 4-bar pattern.

B5

(Guitar II Rhythm)

G5

D5

A5

B5 (simile)

Two staves of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and a 5:4 ratio. The bottom staff is in bass clef and contains a bass line with wide vibrato and full bends. Chord labels G5, D5, A5, and B5 are placed above the top staff. A wavy line labeled 'wide vib.' is placed above the bottom staff. Bends are labeled 'Full' and '1/2 Full'.

In bar nine he begins a hypnotic, sixteenth note lick. Notice the way that he repeats the first two grooves of sixteenth notes (bar nine, first two beats). In bar ten he reiterates the legato notes on the last beat for emphasis. Check out the way he comes out of this lick by slowing down with eighth note triplets. This is the technique of augmentation, the exact opposite of diminution. In bar eleven he uses hemiola, though only briefly to create a nice effect by grouping those triplets into fours by shifting the accent over on each set. He winds up the solo with one more burning lick (bars 13 and 14) and some climbing, screaming bends (bars 15 and 16).

After the solo we have a nice transition to an arranged harmony guitar interlude section. Both guitars are playing melody, harmonizing in third. Notice how full it sounds, even without a rhythm guitar.

I Harmony Guitar Interlude

Guitar I
Implied Chords:

Bm

Guitar I staff with implied chords Bm, G, D, and A. The staff shows a melodic line with a wavy line labeled '(subtle vibrato)'.

Guitar II

Guitar II staff with implied chords Bm, G, D, and A. The staff shows a melodic line with a wavy line labeled '(subtle vibrato)'.

Bm G D A

(7) 10 7 9 (9) 7 9 7 10 7 9 (9) 5 7 4 5 (5) 4 7 4 5

(4) 7 4 5 (5) 4 5 4 7 4 5 (5) 4 5 2 (2) 5 4 5 2

This is then followed by another guitar solo, which then leads us into an ensemble break at letter K. The guitars play some powerful held out chords while Nicko stretches out, with some slick drum fills. This section functions very effectively in that it signals that "something's up," namely a recap of the main theme from letter A. The arrangement raps up with a final bridge and chorus, followed by a "grand finale" type ending.

Here is my diagram of this tune's very successful form.

Rehearsal letter: Section name: Length: Key:	A Intro 4 bars A phrygian	B First Verse 16 bars A phrygian	C Pre-chorus 8 bars "Spanish phrygian"	D chorus 16 bar A aeolian	A Intro. 4 bars A phrygian
	B Second verse 16 bars A phrygian	C Pre-chorus bridge 8 bars "Spanish phrygian"	D Chorus 16 bars E aeolian	E Half-tone Interlude(first guitar solo) 32 bars B aeolian	
	H Second Guitar solo 16 bars B aeolian	I Harmony guitar Interlude 16 bars B aeolian	J Third guitar solo 16 bars B aeolian	K Transitional bridge section 8 bars no key (chromatic progression)	
	A Intro. recap 4 bars A phrygian	B Third verse 16 bars A phrygian	C Pre-chorus bridge section 8 bars E "Spanish phrygian"	D Out-chorus 16 bars E aeolian	Coda ending 12 bars E "Spanish phrygian"

RIME OF THE ANCIENT MARINER

Includes excerpts from the poem
'RIME OF THE ANCIENT MARINER'
by Samuel Taylor Coleridge

Words and Music by STEVE HARRIS

This long epic arrangement starts out like many of the band's other tunes—with a crisp, tight introduction and a rocking groove. Little does the uninitiated listener know what lies ahead. As we "walk through" this last tune, I would like you to look at (and listen to) it on different levels, from the micro-level of licks and fills to the "big picture" of the arrangement as a whole. It will be well worth your time to study the form diagram at the end of the analysis.

After a short, but effective ensemble lick the boys settle into a meaty groove in E aeolian. The guitars play the open low E string using muted picking. This gives them a real fat sound.

Hard Rock (♩ = ca 114)

Guitars I and II

A Intro (Em)

C5 D5 F5

P M

C5 D5

The anticipation of the E5 chord by a quarter of a beat before bar three makes for a powerful kick. Beginning in bar five we have a tight, two bar ensemble break. Notice how the guitars are harmonizing in thirds with the bass doubling the lower part. Check out the flowing melodic contour of the line. The accents seem to fall naturally.

(G) (Em)

Guitar I

Guitar II

Guitars I and II

P.M. →

At letter **B** the first verse (first of many) begins over the same introduction groove. It repeats for the second verse which leads us into a harmony guitar interlude section at letter **C**. The bass doubles the lower part for the first six bars. This type of rhythmic unison sounds crisp and tight, especially with the drums.

$\frac{8}{8}$ #2

C Interlude (Harmony Guitars)

(G)

(Em)

D5

The first system of musical notation for guitar, consisting of a treble and bass staff. The treble staff is in G major (one sharp) and contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff contains a bass line with fret numbers (9, 7, 10, 7, 9, 9, 9, 9, 4, 5, 7, 6) and a final measure with a fret number (6) and a downward-pointing arrow. A 'P. M.' (Palm Mute) instruction with an arrow is located above the bass staff.

(C)

(D)

(C)

The second system of musical notation for guitar, consisting of a treble and bass staff. The treble staff features a melodic line with eighth notes, some with accents and wavy lines above them. The bass staff contains a bass line with fret numbers (7, 5, 8, 5, 7, 7, 7, 7, 5, 8, 5, 7) and a final measure with a fret number (7) and a downward-pointing arrow. A 'P. M.' (Palm Mute) instruction with an arrow is located above the bass staff.

(D)

(Em)

The third system of musical notation for guitar, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth notes, some with accents. The bass staff contains a bass line with fret numbers (7, 5, 4, 5, 7, 7, 7, 7, 7, 2, 4, 5, 4) and a final measure with a fret number (4) and a downward-pointing arrow. A 'P. M.' (Palm Mute) instruction with an arrow is located above the bass staff.

Guitars I and II

After two more verses and another harmony guitar interlude we come to a major turning point in the tune at letter F. The rhythm section tacets (stops, and the vocals set up, an entirely new shuffle (triplet) feel. Bruce does this very effectively by singing four sets of clearly stated quarter note triplets.

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Check out the way the instruments "answer" the vocals with eighth note triplets. All three guitars are playing a single note riff in unison (bass plays an octave lower, of course). After eight bars they settle into a groove. Notice how well the two contrasting guitar parts sound. Guitar I lets you "breathe" while Guitar II pumps out the rhythm.

Because this is such a cool section, the boys decide to repeat it, going back to the break at letter **F**. After this we are taken through two short, interesting instrumental bridges at letter **G** and **H**. Check out the interesting chromatic (up or down in half-steps) root motion at **G** (E5, followed by F5, G5 and F#5).

G (♩ = 160)
F#5 P.M.

Guitar II: 3 3 3 3

A5

Guitar I: 3 3 3 3

E5 3 3 3 3

F5 G5

At letter **H** the guys are all playing an ensemble riff. The low, meaty notes sound even meatier with the muted picking. Also, check out the unusual root motion (C5, Eb5, Em).

H (♩ = 160)
(Em)

Guitars I and II

P.M.

(A)

1. 2. 3.
(Em)

C5 Eb5

At letter I a mysterious, dreamy section begins with the bass playing soft, flowing augmented arpeggios while mysterious sound effects loom in the background. It is like survivors crawling out of the scorched ruins the morning after a fierce battle.

I

A+

(Bass part adapted for guitar)

(Bass part adapted for guitar)

mf

5 4 3 5 4 3 5 4 3 5 4 3

(Guitars I and II tacet)

(Guitars I and II tacet)

A+

 F_{β}^{+}

Guitars I and II (Gtr. II in Parenthesis)

Guitars I and II (Gtr. II in Parenthesis)

w/volume swells

w/Bar

8. One after one by the star dogged moon, too quick for groan or sigh, each turned his face with a ghastly pang, and cursed me with his eye.

Bass (in guitar adapt.)

The musical score for 'The Wind' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, while the bass staff contains a bass line of eighth notes. The second system is a guitar tablature, indicated by a 'T' and 'B' symbol on the left. It features a single staff with fret numbers (0-5) and a rhythm line above it showing the timing of the notes. The key signature is one sharp (F#), and the time signature is 4/4.

A+

G+

Four times fifty living men (and I heard nor sigh nor groan) with a heavy thump, a lifeless lump, they dropped down one by one.

Check out the haunting melody that begins in bar five. This passage really demonstrates the band's versatility. It is a quiet section that demands the listener's attention by "whispering." The poetry is pretty intense, don't you agree? Notice all the "ingredients" that go into this section that give it that "ancient legend" sound. They are the harmony-augmented chords which have a suspenseful, open sound; rhythm and texture—a quiet, steady pulse that sets the mood and melody—very mysterious. Notice how he uses the volume control on his guitar (or perhaps a volume pedal) to create those swells.

At letter J Steve alters the bass pattern by reversing the contour of the arpeggios. This contrast works well. Notice the use of second inversion chords (chords with the fifth on the bottom).

1. **Bm/F#**
8va - *loco*
 A.H. *Full*

Dm/A

A.H. *w/Bar Full*

touch harmonic

These second inversion chords have a very unresolved, “up in the air” sound. The chromatic movement makes it sound even more mysterious. The thing I like the most about this section is the way the same melody from letter I works over these changes.

At letter **K** the “dream section” ends with the reappearance of the drums and a lively rhythm. Also, the modulation to a brighter key (D major) helps “wake us up.” Notice the long, gradual crescendo (volume build). This is very dramatic. By letter **M** we are fully awake and ready to rock with a steady shuffle groove in A aeolian (a, b, c, d, e, f, g, a).

Guitar I A5

(C)

F5

Guitar II (Background Figure)

Beginning at letter **N** we have two guitar solos back to back. This is very exciting, especially live! Both guitarists have excellent technique and both have their own unique “guitar personalities” when they solo. This “dueling leads” feature is very musical and entertaining.

At letter **P** Adrian and Dave join forces for a harmony guitar interlude. Instead of the usual harmonizing in thirds, the lower guitar part is dropped an octave. Now they are harmonizing, in tenths (an octave and a third apart). Notice how you can clearly hear and appreciate both parts.

C5

D5 E5 D5 E5 (simile - continue 4-bar pattern)

C5 8va loco D5 E5 D5

E5 (Trill) (Slackened String causes minor 3rd trill)

After eight bars the phrase is repeated, but with a third harmony part stuck in between the two outer parts. This kind of three-part open harmonization sounds awesome.

Gtr. I: Em C D Em D

Gtr. II:

TAB: 12 10 12 13 12 10 12 10

B: 5 4 5 7 5 4 5 4

Guitar III (Additional Harmony Part)

TAB: 9 7 9 7 9 7 9 7

B: 9 10 7

Em C D Em D

Gtr. II:

TAB: 12 10 12 13 12 10 12 10

B: 5 4 5 7 5 4 5 4

Guitar III (Additional Harmony Part)

TAB: 9 7 9 7 9 7 9 7

B: 9 10 7

At letter **Q** we're back to two parts. They're playing muted triplets harmonized in thirds. This is an effective contrast to the section that preceded it. This leads us into the climatic turning point of the tune at letter **R**.

R (♩ = ♩)

(E) (E Spanish Phrygian: A Harmonic Minor Scale on E)

The musical score for section R is written in 16/8 time. The top staff shows a guitar melody in E Spanish Phrygian mode, starting on E4 and ending on E5. The bottom staff shows a bass line with two parts, each marked 'P. M.' with an arrow. The first part of the bass line is: 9 9 9 7 7 7 6 6 6 7 7 7 6 8. The second part is: 9 9 9 7 7 7 6 6 6 7 7 7 6 8. The score is divided into two measures, each 8 bars long, with a repeat sign at the end of each measure.

Check out the slick time signature of 16/8. This is clearly an example of the boys' rhythmic competence. This break is followed by an abrupt, but pleasing recap of the original sixteenth note groove (remember?). This sets us up for a recap of the verse section and the first harmony guitar interlude.

This long, complex arrangement finishes with a 15th and final verse. One might think that a tune with fifteen verses would be a long, boring song. In this case it is long, but not boring. The song follows such an interesting form, with its verses clustered into groups, separated by instrumental interludes, that it holds the listener's interest. Musically, it is an epic tale, just like the story that the lyrics tell.

Here is a formal diagram of RIME OF THE ANCIENT MARINER

Rehearsal letter:	A	B	C	D
Section:	Intro.	Verse 1	1st Harmony	Verse 3
Name:	8 bars	10 bars	guitar interlude	16 bars
Length:	E	E	12 bars	E
Key:	aeolian	aeolian	E aeolian	aeolian
D	E	F	F	G
Verse 4	Verse 5	Verse 6	Verse 7	1st instrumental
16 bars	14 bars	24 bars	24 bars	bridge section
E	E	E	E	16 bars
aeolian	aeolian	aeolian	aeolian	F# aeolian
H	I	J	K	
2nd instrumental	Slow, mysterious	Cont of slow	Intro to verse	
bridge section	interlude (verse 8)	mysterious	9 bars	
17 bars	24 bars	interlude	D ionian	
E harmonic minor	A augmented	16 bars		
		D aeolian		
L	L		M	N
Verse 9	Verse 10	Verse 11	New inst theme	Guitar solo #1
16 bars	16 bars	16 bars	14 bars	16 bars
D ionian	D ionian	D aeolian	A aeolian	A aeolian
O	P	Q	R	
Guitar solo #2	2nd harmony	Inst bridge	Inst bridge	
16 bars	guitar interlude	section	sect (turning point)	
E	16 bars	8 bars	14 bars	
aeolian	E aeolian	E aeolian	E "Spanish phrygian"	
B		C	D	
Verse 12	Coda #1	1st harmony	Verse 14	Coda #2
10 bars	Verse 13	guitar interlude	16 bars	Verse 15
E	6 bars	12 bars	E	15 bars
aeolian	aeolian	E	aeolian	E
		aeolian		aeolian

NOTATION LEGEND

8va ----- 1/2 1/2 full 1 1/2 2 full (13) 15 full 2 full

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va ----- full 2 full 1/4 3 6 full rake w/bar w/bar

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8va ----- 8va ----- 8va ----- 8va ----- 8va ----- w/bar -1/2 -1/2 -1/2

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M. ----- Trem. -----

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va ----- Harm. 8va ----- P.H. 8va ----- H.H. A.H. 8va ----- T 3 full T

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

IRON MAIDEN

POWERSLAVE

ACES HIGH

BACK IN THE VILLAGE

THE DUELLISTS

FLASH OF THE BLADE

LOSFER WORDS (Big 'Orra)

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